UNIVERSITY OF TORONTO

CALENDAR
OF THE
FACULTY OF MUSIC
1931-1932

THE UNIVERSITY OF TORONTO PRESS

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This pamphlet contains the curricula in Music of the University of Toronto, viz.:

1. Curriculum for the Degree of Bachelor of Music.
2. Curriculum for the Degree of Doctor of Music.

All communications should be addressed to

THE SECRETARY, FACULTY OF MUSIC,
UNIVERSITY OF TORONTO.

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UNIVERSITY OF TORONTO

FACULTY OF MUSIC

1931-1932

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FACULTY OF MUSIC

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DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

Matriculation

For admission to the Faculty of Music a candidate will be required to present certificates giving him credit in the following subjects of Pass Matriculation:

Latin (Authors and Composition)
English (Literature and Composition)
History (Canadian and Ancient) *or*
Canadian History and Music (Theory)
Mathematics (Algebra and Geometry)
Any two of
  Greek (Authors and Composition)
  French (Authors and Composition)
  German (Authors and Composition)
  Spanish (Authors and Composition) *or*
  Italian (Authors and Composition)
  Experimental Science (Physics, and Chemistry *or* Practical Music) *or*
  Agriculture (Parts I and II).

Candidates who hold the Intermediate certificate or the diploma for associateship or licentiateship of the Toronto Conservatory of Music shall not be required to take the examination in Ancient History or Chemistry.

The courses of study prescribed in each of these subjects will be found in the Curriculum for Matriculation, a copy of which may be obtained on application to the Registrar of the University.

Special application for Matriculation may be dealt with by the Senate.

Registration

Every student shall, in each year of his course, register his name with the Secretary of the Faculty of Music not later than the first of November.

By order of the Board of Governors, every candidate for admission must submit a certificate of successful vaccination with his or her application, or agree to submit such certificate within ten days after the opening of the session. Dr. Porter and Dr. Edith Gordon of the University Health Services will arrange for the vaccination of those who so desire.

After the first of November registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

Undergraduate Course

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

First Year

1. Harmony in three and four parts.

2. Counterpoint in two and three parts. No three part counterpoint with combined species will be required, but candidates will be required to add one part to a Canto Fermo in the fifth species, and to write double counterpoint at the 15th.

3. The History of Music from the rise of the Netherland School to the death of Bach and Handel, and excluding composers who died at a later date.

4. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

Bach, J. S.: English Suite No. 2 in A minor (Any standard edition)
Benet: All Creatures now are merry-minded (Stainer and Bell)
Handel: Dettingen Te Deum (Vocal Score—Novello)

A candidate holding the diploma of Associateship of the Toronto Conservatory of Music will be admitted *ad eundem statum* to the second year, provided he or she shall have passed the necessary theoretical examinations, including the Intermediate Counterpoint of the Toronto Conservatory of Music.

Second Year

1. Harmony in not more than four parts, including simple part-writing for voices and for string quartet.

2. Counterpoint—strict and free in not more than four parts. Free counterpoint will include simple contrapuntal treatment of a given hymn-tune.

3. Double Counterpoint at the octave, 10th, 12th and 15th. Canon in two parts at the octave, with an independent part. Fugal exposition in not more than four parts to be written on a given subject.

4. The History of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760.

5. Musical Form as far as the simple forms and analysis of the musical sentence. Candidates may be required to extend a given phrase to form a complete sentence.

6. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

ELGAR: The Black Knight (Vocal Score—Novello)
HAYDN: String Quartet in F minor (Eulenberg)
SCHUMANN: Kreisleriana (any standard edition)

FINAL YEAR

1. Harmony in not more than five parts, including some original work.

2. Counterpoint, strict and free, in not more than five parts.

3. A fugue in not more than four parts for strings or voices, to be written in the examination room.

4. A general survey of the History of Music from the earliest times to the present day. Students are recommended to study H. C. Colles' "The Growth of Music" and as many as possible of the scores listed therein; also Lavignac's "Music and Musicians." (See also list on page 13).

5. Musical Form.

6. Orchestration.

7. A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required:

(*a*) To show a critical and analytical knowledge of the following scores:

BEETHOVEN: Symphony No. 7 (Miniature Score)
PALESTRINA: Missa Assumpta est Maria (Miniature Score)
VAUGHAN WILLIAMS: The Lark ascending (Miniature Score—Oxford University Press)

(*b*) To play any one of the preludes and fugues from Bach's "Wohltemperirtes Klavier."

(*c*) To transpose a simple piece at sight.

(*d*) To read at sight from a full score of a date not later than Mendelssohn.

(*e*) To modulate at the keyboard.

Tests equivalent to (*b*), (*c*) and (*d*) will be arranged for singers or players upon orchestral instruments.

8. Each candidate shall submit an original composition of a length sufficient to occupy not less than fifteen minutes in performance. This may be *either*:

(*a*) A work for Chorus and String Orchestra (to which the candidate may, at his own option, add wind instruments) containing

a substantial proportion of contrapuntal writing, and some writing for solo voice or voices; *or:*

(*b*) A string quartet in three movements, at least one of which shall be written in Sonata form.

The work must exhibit structural independence and artistic interest and will not be regarded as sufficient solely on the ground that it is free from technical errors.

An exercise that has once been submitted and rejected may not be submitted a second time in amended form unless the Faculty shall have expressly permitted the incorporation, in a new exercise, of a portion of a previous one.

8. (*c*) In lieu of the above composition, candidates may present a thesis of not more than five thousand words on some subject connected with musical history or criticism, the subject to be submitted to and approved by the Faculty of Music at the beginning of the academic year.

In awarding marks for this thesis the examiners will require that it show not only accuracy of statement but some literary style.

The composition or thesis must be sent to the Secretary of the Faculty not later than the first of April, accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition or thesis until a subsequent annual examination, in which case the fee for the examination shall be ten dollars ($10.00).

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

Examinations

The examinations will take place in Toronto at times to be fixed by the Senate.

Supplemental examinations will not be provided for candidates who are starred in subjects of the third year.

Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the fifteenth of March. (Cheques should be made payable to the University of Toronto.)

The total number of marks necessary to pass on any subject is 60; second class honours, 70; first class honours, 80; maximum, 100.

Fees

Matriculation	$ 5.00
Registration and Lecture Fees (Annual).....$5.00 each	10.00
Each examination subsequent to matriculation	10.00
For admission *ad eundem statum*	10.00
Degree of Mus. Bac	20.00
Lecture Fee for Occasional Students, $2.00 for each subject, or, covering all subjects	5.00

Suggested List of Text-Books

Rudiments and Harmony:

Musical Rudiments—Leo Smith (Boston Music Co.).
Rudiments of Music and Elements of Harmony—Albert Ham (Novello).
Elementary Harmony, Books i, ii and iii—Kitson (Oxford University Press).
The Evolution of Harmony—Kitson (Oxford University Press).
Harmony, Parts i, ii and iii—Anger (Boston Music Co.).

Counterpoint:

Counterpoint for Beginners—Kitson (Oxford University Press).
The Art of Counterpoint—Kitson (Oxford University Press).
Modern Academic Counterpoint—Pearce (Winthrop Rogers).
Contrapuntal Technique of the Sixteenth Century—Morris (Oxford University Press).
Applied Strict Counterpoint—Kitson (Oxford University Press).

Double Counterpoint, Canon and Fugue:

Primer of Fugue—Higgs (Novello).
Fugal Analysis—Prout (Augener).
Studies in Fugue—Kitson (Oxford University Press).
Double Counterpoint and Canon—Bridge (Novello).

Form and Composition:

Form in Composition—Anger (Boston Music Co.).
Musical Form—Prout (Augener).
Musical Composition—Stanford (MacMillan).
Composition—Corder (Curwen).
Analysis of Bach's 48 Preludes and Fugues—Iliffe (Novello).
Outlines of Musical Form—Albert Ham (Novello).

Orchestration:

Primer of Instrumentation—Prout (Novello).
Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).
Orchestration—Cecil Forsyth (MacMillan).
Project Lessons in Orchestration—Heacox (Ditson).

History:

Summary of Musical History—Parry (Novello).
Evolution of the Art of Music—Parry (Keegan Paul).
The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).
Music and Musicians—Lavignac (Henry Holt).
Modern Musicians—Hadden (T. M. Foulis).
Grove's Dictionary of Music and Musicians (MacMillan).
Oxford History of Music—6 Vols. (Oxford University Press).
Music of 17th and 18th Centuries—Leo Smith (Dent).

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

DEGREE OF DOCTOR OF MUSIC

Candidates for the degree of Doctor of Music must be Bachelors of Music of this or some other recognised university of at least three years' standing. Every candidate shall register his name with the Secretary of the School of Graduate Studies not later than the first of November.

Candidates must present a musical exercise by the first day of April for submission to the examiners in Music.

The exercise must be of the nature of a cantata, with full orchestral accompaniment, or an original composition in cyclic form, or an orchestral tone poem, and requiring from 30 to 60 minutes for its performance. The cantata must include an overture and parts for one or more solo voices, in addition to choruses.

In addition the candidate must undergo an examination of a more advanced character than is involved in the Mus.Bac. examination in Harmony, Counterpoint, Fugue, Musical Form, Orchestration, and Musical History.

A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required to show a critical and analytical knowledge of the following scores:

HOLST: The Planets (Miniature Score—Goodwin and Tabb)

MONTEVERDE: Third Book of Madrigals (Ed. Malipiero-Universal)

SCHUBERT: Symphony in C (Miniature Score)

The fee for the examination is fifty dollars, divided as follows: Reading exercise, twenty-five dollars; written examinations, twenty-five dollars.

The fee for the degree is thirty dollars.

The examinations will take place in Toronto at times to be fixed by the Senate, and the entire written and *viva voce* examinations must be completed at one sitting.

Applications accompanied by the proper fee must be transmitted to the Secretary of the School of Graduate Studies before the first of April. (Cheques should be made payable to the University of Toronto).

ENROLMENT OF STUDENTS

Summary

1930-1931

Bachelor of Music

First Year	7
Second Year	19
Third Year	14
Occasional	—
DOCTOR OF MUSIC	5
Total	45

During the session 1930-1931 the subjects of the lectures delivered by the lecturers in the Faculty of Music were as follows:

ERNEST MACMILLAN, ESQ., B.A., MUS.DOC.:

January 5—"The Construction of Basses" (First and Second Years).
January 12—"Tudor Church Music" (All years).
January 19—"Harmonisation of Melodies" (First and Second Years).
January 26—"Tudor Secular Music" (All years).
February 2—"Contrapuntal Treatment of Hymn Tunes" (Third Year).
February 16—"Elements of Fugal Construction" (Third Year).

H. A. FRICKER, ESQ., M.A., MUS.DOC.:

For Students of All Years—

January 9—"Form in Choral Music," Part I.
January 16—"Form in Choral Music," Part II.
January 23—"Orchestration."
January 30—Motet, *Sing ye to the Lord* (Bach).
The Beatitudes (Cesar Franck).

L. SMITH, ESQ., MUS.BAC.:

February 6—"Analysis" (Second Year).
February 9—"Style in Music" (All years).
February 13—"Analysis" (Second Year).
February 20—"Free Counterpoint" (Second and Third Years).
February 23—"Style in Music" (All years).
February 27—"Free Counterpoint" (Second and Third Years).